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WINDOW CURTAINING



TYPICAL CURTAIN FABRICS

CURTAIN FABRICS for every type of house and window can be found in 100 or more standard and novelty materials on the market. This brief list merely suggests the range of cottons, silks, wools, and rayons suitable for glass curtains and draperies:

FOR GLASS CURTAINS

Batiste.	Marquisette.	Pongee.
Cheesecloth.	Mull.	Scrim.
Dimity.	Nets and laces.	Swiss.
Lawn.	Organdie.	Theatrical gauze.
Madras.	Pineapple cloth.	Voile.

FOR SIDE DRAPERIES AND DRAW CURTAINS

Armure.	Damask.	Prints.
Brocade.	Drapery denim.	Rep.
Burlap.	Gingham.	Satin.
Casement cloth.	Japanese crêpe.	Showerproof fabrics (for bathroom and kitchen).
Challie.	Madras.	Taffeta.
Chintz.	Mohair.	Terry cloth.
Corduroy.	Monk's cloth.	Velour.
Cotton homespun.	Osnaburg.	Velvet.
Crash.	Percale.	Velveteen.
Cretonne.	Poplin.	

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WINDOW CURTAINING

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CURTAINS are one of the leading items in the outlay for household textiles. To curtain the windows of even a 5-room house about 60 yards of material are needed, and every few years curtains must be replaced. Since the attractiveness of a house depends in large measure on the success of the curtains, this bulletin has been planned as a guide for the home maker in selecting, making, and hanging curtains suitable for the average home.

The type of window treatment to choose depends upon the part it is to play in the decorative scheme as a whole and upon the purposes it must serve. Curtains may be used to exclude an unpleasant view, to soften and diffuse the light coming through the window, or to frame an attractive outlook. Through careful choice of colors and textures, draperies may also serve as a connecting link between the walls and other furnishings.

Making curtains and draperies is not difficult. It is more economical in the long run to select durable material that will withstand sunlight and tubbing and make curtains at home than to expend the same amount of money for ready-made curtains of poorer quality. Careful measurements and accurate cutting are most important for good results. Detailed directions for making different kinds of curtains are given on pages 19 to 29.

ART PRINCIPLES APPLIED TO WINDOW CURTAINING

Planning curtains is not a matter of inspiration alone. There are definite laws to aid in deciding what kind of curtains should be used in various rooms and with different types of furnishings. As understanding of these design principles simplifies planning of draperies and makes it possible to tell ahead of time what will be the effect of certain arrangements (Fig. 1).

Window curtains, together with walls, floor, and ceiling, form the background for the furniture and occupants of a room. Curtains may give accent to the room through appropriate choice of color and line, but in most cases they should be subordinate in interest. Any room generally needs two or more centers of interest, but they must be so planned as to balance each other. If the curtains vie with the rugs, the rugs with the davenport, and the davenport with the pictures for dominance, there is lack of repose. The lines, mass, color, and texture of the draperies must be so carefully planned that they blend quietly into the rest of the room.

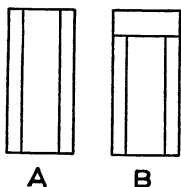


FIGURE 1.—The lengthening effect of vertical lines and the broadening effect of horizontal lines in curtaining windows. B appears shorter and wider than A because of the horizontal line at the top

PROPORTION

Proportion is the relationship of all parts of an object to the whole and to each other. In planning window curtains, problems in proportion arise when the width of valances, the width and position of side draperies and trimming bands, and the size of pattern in the fabric are being considered. According to the Greek law of proportion, the ratio between units should be approximately 3 to 5, 5 to 8, 8 to 13, and so on. In other words, equal spaces are uninteresting and mechanical and are to be avoided. Interest is created only when the spaces or masses are so well proportioned that they are not immediately evident, and the eye is led to calculate the relation of one to the other.

The lower edge of curtains and draperies should be in a line with some structural part of the wall. Glass curtains usually reach to the sill, but side draperies should come to the sill, to the bottom of the apron, to the top of the baseboard, or should barely escape the floor.

Oftentimes the unsightly effect of a poorly proportioned window may be overcome through choice of materials and arrangement of side draperies and valances. Thus, if a window is too broad and low, the side draperies may be of a fabric with vertical stripes, and spread over part of the window to reduce the expanse of glass. The valance can be placed above the casing so as just to reach the glass; or it may be reduced to a mere ruffle, or omitted entirely.

To make a tall, narrow window appear average in height and width the rods may be mounted on the wall instead of on the casing so that the draperies come just to the glass. (Fig. 2.) Sill-length draperies lessen the apparent height still more. To give the same effect, material with a large sprawling design or horizontal stripes may be chosen.

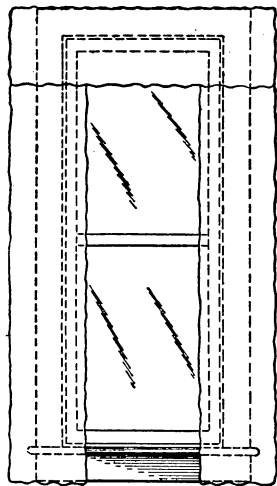


FIGURE 2.—Proportions of a tall window modified by placing the curtain rod out on the wall

LINE

Line has been defined as the direction in which the eye is carried by prominent structural or decorative parts of an object. Thus the lines

of a curtain are determined by the way the curtain is made and hung, by the design in the fabric, and by the trimming. A good window treatment has lines that suggest the spirit of the room and that conform to its general proportions. If these proportions are poor, then well-planned curtains may help to conceal some of the defects.

Vertical lines are formal and dignified and give an effect of height. They are particularly desirable in public halls and reception rooms and when wisely used are suitable in the more formal rooms of a private house.

Horizontal lines are formed by valances, tie-backs, trimming bands, and double-sash curtains. They tend to decrease the height of a room and give an informal effect. When used in the form of a valance, cornice, or pole with vertical side draperies, the most pleasing window treatments are obtained, because the eye, instead of stopping at the top of the side draperies, is carried across the top and around to the sill without a break.

Apparent height may be increased by the use of vertical lines, or it may be reduced by horizontal lines, as shown in Figure 1. The outside measurements of A and B are the same, the spacing of the vertical lines is identical, yet B appears much wider and not so tall as A, because of the horizontal line at the top.

Curved lines are graceful and may be interesting, but they have a tendency to make a window appear large. Good and poor uses of curved lines are illustrated in Figure 3. The draperies in A and B are evenly balanced. They have strength and dignity combined with charm and variety of line. Such uneven balance as Figure 3, C, is faddish for window decoration and should be used sparingly. An example of the way in which the symmetry of the window frame is sacrificed to superfluous lines and heavy fabrics is shown in D.

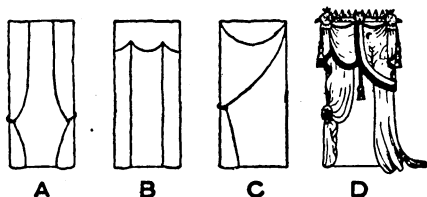


FIGURE 3.—Effect of curved lines in window treatments: A and B conform to the general outline of the window; C, curves that weaken structural lines; D, an overelaborate arrangement of curves

COLOR

Color has an impelling force and is perhaps the most important single factor in window decoration. Artistic color selections can correct bad proportions, strengthen weak lines, or modify the quality of light entering the room.

COLOR QUALITIES

There are five principal hues or colors—red, yellow, green, blue, and purple. A countless number of intermediate hues may be obtained by mixing two or more of these basic colors together in varying proportions. The brightness of these hues is designated in terms of light and dark. By mixing with white the higher values, or tints, are obtained; and by blending with black, lower values, or shades, are produced. Of the two, shades are more subtle and are generally preferable for use in living rooms. Tints are more appropriate in bedrooms. There, draperies light both in color and in weight, are attractive when the woodwork and furniture are tinted; but in a room with dark oak panels and ponderous dark furniture, such draperies

seem weak and trivial. Large pieces of furniture and dark woodwork require colors low in value and intensity, and a curtain heavy enough in weight to balance them. Dark rich colors and heavy fabrics give an effect of luxury and are appropriate in formal rooms but are not suitable in an informal decorative plan. Small amounts of intense colors are sometimes needed to give accent to an otherwise monotonous combination. They may be introduced in bindings and facings on side draperies or in tie-backs. Solid intense colors for window draperies should be confined to the sun room or possibly the breakfast alcove. Even in these rooms a figured material with a neutral background and a predominance of grayed hues relieved by some intense color would be more pleasing.

Red, yellow, and hues related to them are classed as the advancing colors. Red is the most stimulating and yellow the most luminous. Since these are colors associated with sun and fire, draperies of them counteract the gloom in a dark, cheerless room. They must be used judiciously if the room is small, or their effect will be overpowering. For glass curtains, soft orange, pale yellow, pinkish cream, rose, or mulberry will give a warm cast to the light coming through the window; but as a general thing, cream color, *écru*, or a warm tan is a more satisfactory choice. Pure white curtains are only appropriate with white woodwork and very light-colored wall paper.

Blues, greens, and violets suggest distance and coolness and are called the receding colors. In climates where the sunlight is intense most of the year, these colors are restful in any room regardless of exposure. Greens and blues, however, must be used cautiously in glass curtains, because the transmitted light may be unpleasant. In moderate climates, warm colors, rightly used, are successful for any season.

COLOR PLANS

In choosing the color for curtains, as in applying the various other principles of art, the room as a whole should be studied. When draperies are figured a more harmonious effect is gained by selecting a fabric in which the background is the same color or slightly darker than the walls and in which the principal color in the design repeats the color of the rug or the upholstery. Decided contrasts in color and value are permissible if repeated in some other furnishing of the room.

A distinctive color plan for a sunny room may be worked out in shades, tints, and grayed tones of one color. Interest is then created through contrasts in texture. The walls and woodwork may be a very light value of soft, grayed blue-green and the rugs a lower value of the same color. Against this background almost any color could be used in the curtains and furnishings. A creamy tan cretonne with yellow, blue-green, and red-purple predominant in the design would be interesting. If this were used for side draperies, glass curtains of square-meshed net or a similar plain, thin fabric would be necessary. However, if the cretonne were used for upholstering or for slip covers, glass curtains of maize-colored theatrical gauze, cream-colored scrim, or marquissette would make a pleasing contrast. The design in the cretonne should govern the type of curtain. For example, if the cretonne were striped, the glass curtains should hang straight, and blue-green crossbars should be used in the scrim or marquissette. But if the cretonne design suggested curves, soft material with blue-

green dots would be a good choice for the glass curtains, and they might be finished with ruffles of the same material and held with tie-backs of blue-green.

For the room that receives a cool north light, cream-colored walls, printed linen or cretonne draperies with orange on a soft, warm, brown background, combined with sheer orange-colored glass curtains would furnish the necessary brightness.

A more subtle color scheme and one handled with little difficulty, combines two or more colors having one hue in common. Pure green, blue-green, and yellow-green in varying proportions, values, and degrees of brilliance would compose a harmony with the two components of the colors, blue and yellow. Interest is added by a note of a color in contrast, such as a pillow, a bowl, or book bindings of red-violet.

Another type of harmony is produced by combining complementary colors or those opposite each other in the color wheel. Such combinations as yellow and blue-purple, blue and orange, red and blue-green, red-purple and green, yellow-green and purple are the strongest contrasts possible, and the colors should never be used in equal quantities or in equal values. But when a green is decidedly gray and very light in value it makes a delightful background for deeper green and mulberry striped draperies.

No color system has been generally accepted by which the hue, value, or intensity of a particular color can be indicated, and definite impressions are difficult to carry in the mind. For these reasons draperies should not be purchased without first seeing a large sample of the material in the room against the walls and furnishings, in order to study the effect of natural and artificial light on the combinations as well as the effect of light shining through the fabric.



FIGURE 4.—Boldly patterned side draperies hung from a wrought-iron rod placed well above the window opening give height and dignity to a short wide window

The color scheme of the draperies should be planned with the whole house in mind so that the dominant colors in adjacent rooms harmonize. Many persons find it disturbing to go from a rose-and-blue living room through a green hall into an orange dining room, or to look up from the street at an otherwise attractive house and see different colored curtains in nearly every window. A checkered appearance on the outside can be prevented by using uniform glass curtains and cream-colored linings in all the draperies. Or if colored glass curtains are chosen, they should be alike at all windows on the same wall elevation.

FABRIC TEXTURE AND PATTERN

Not only do color, line, and proportion play an important part in window curtaining, but texture and pattern of the fabric need as



FIGURE 5.—Novelty casement cloth draw curtains of cotton, finished with a French heading. They supply an excellent background for the colorful rugs and pictures, and diffuse but do not cut out the light

careful thought. By texture is meant the effect of weave and fiber on the appearance of the fabric. Textures are thick and thin, smooth and rough, stiff and soft, lustrous and dull, clinging and fluffy.

The spirit and the character of the room determine to a large extent the texture that should be used. Lustrous satin draperies are out of keeping in a rough plastered room with a huge stone fireplace, beamed ceiling, and small casement windows, whereas a rough-textured fabric, such as burlap, osnaburg, or cretonne, harmonizes. Organdie, swiss, or voile curtains are suitable with dainty, painted furniture. Tapestries, velours, or other heavy fabrics are needed to balance massive pieces. With less elaborate furnishings, a cotton novelty such as is shown in Figure 5, or printed linen, rayon, or lightweight silk is appropriate.

Textures to be used together at the same window must also be chosen carefully. With cretonne draperies, glass curtains of scrim, marquissette, or linen gauze are pleasing, but silks call for fine net, lace, or silk gauze. Denim, monk's cloth, and crash may be combined with theatrical gauze, fish net, and other coarse-meshed materials.

The textures used for draperies tend to modify the proportions of the window. Heavy, coarse materials and lustrous, deep-piled fabrics such as velvet, velour, and corduroy, seemingly increase the size of the window and decrease the size of the room. Filmy, light-colored glass curtains used alone at windows have the opposite effect.

The design of the fabric likewise should be in scale with the room and window. Small patterns belong in small rooms at small windows, and large patterns in large rooms at large windows. If reversed, large patterns seem to fill a small room and make small windows seem smaller. Also small designs at large windows may seem trivial and the beauty of a small pattern may be lost in a large room. Like color, richness of design catches the interest and seems to increase the bulk of any object. The large formal designs of many damasks belong in spacious, formal rooms, but small-patterned chintzes or cretonnes produce a friendly atmosphere.

Curtains may be tied to the rest of the furnishings by making slip covers or by upholstering one or two chairs in the same material if it is suitable. However, too frequent repetition of much pattern is distracting. Figured wall paper calls for plain curtains, and the monotony of plain walls may be relieved by a fabric of appropriate pattern. (Figs. 6 and 7.)



FIGURE 6.—Figured draperies form interesting contrasts with plain walls

KINDS AND USES OF WINDOW CURTAINS

The recognized curtains for windows are generally classified as glass curtains, side draperies, valances, draw curtains, and shades. All may be used at one window, or they may be combined in various ways. Thus side draperies, glass curtains, and a shade may be sufficient for a living-room window. Ruffled glass curtains with a valance of the same material and a shade are perhaps more appropriate for a

bedroom window, and casements are attractive when curtained with draw curtains alone.

GLASS CURTAINS

Glass curtains are made of thin, translucent fabrics. They may cover all or part of the glass of the windows. Such curtains generally come only to the sill, but the appearance of a short, wide window may be improved by extending them to the lower edge of the apron. (Fig. 8.)

As a rule, glass curtains are desirable at all windows, although small-paned casements and those that open out on a beautiful landscape may be the exception. Glass curtains diffuse and modify the color



FIGURE 7.—Curtains of plain material should be used with figured wall paper

of light as it shines through, protect side draperies, lend a feeling of privacy, and give a unified effect to the exterior of a house when the same type is used at all the windows.

Materials commonly used for glass curtains are net, marquissette, scrim, voile, theatrical and silk gauze, and lace. Net transmits the most light, but when laundered should be dried on stretchers to prevent excessive shrinkage. All of these thin materials are likely to shrink some in either washing or dry cleaning. Cloth woven evenly from tightly twisted yarns will shrink less and give better service than fabric made from soft, loose yarns. Since every imperfection in weave is brought out by the direct light shining through the curtain, the material should be carefully examined for knots and weaknesses before it is purchased.

SIDE DRAPERIES

Side draperies are usually of heavier material than glass curtains. They subdue the light in a room, are a substitute for shades if arranged to draw, give a finished appearance to the window, and serve to unify the color scheme.

In rooms where the window proportions are good, the length of side draperies should be determined by the style of the season, the fabric, and the effect desired. Some years decorators advocate floor length for all side draperies, and other seasons the shorter length is more popular.

Fine, firm, pliable material hangs and looks best for draperies, and there is a wide range of fabrics from which to choose. At present some of the most popular are cretonnes in plain, twill, and novelty weaves, printed linens, and glazed chintzes, which have the added advantage of shedding dust.

When purchasing drapery materials, in addition to their decorative value, consider the kind and quality of the fiber and yarn, how the fabric is woven, the number of threads to the inch, the finish, and the fastness of the dye. The initial expense of good material may be justified by longer wear and permanent beauty. Cheap, clay-filled cretonnes that become stringy and faded after the first washing, or shiny gauzes that lose their luster, are expensive selections.

Reliable information on the action of light and air on curtain fabrics is meager. Weighted silk has been known to rot at a window in less than a year. Pure silk seems more resistant, but for curtains it does not compare in durability with cotton and linen.

VALANCES

The valance is the part of the drapery that is placed across the top of the window. Good decoration demands that side draperies accompany the valance, and that it never be used alone. Full valances may be gathered, plaited, or shirred; others may be fitted or draped. In any case they should unify the color scheme, give a finish to the window treatment by carrying the eye across the top, and counteract the stiff uncomfortable effect given by the parallel vertical lines of side draperies alone.

Plain gathered valances are the easiest to make, and are the best kind to use if curtains must be laundered frequently. Fitted valances suggest stability and dignity and are suited to formal rooms. Midway between are those with box plaits and French headings. Valances may be trimmed with fringe, bands of contrasting material, ruffles, galloons, cords, and tassels, or they may have stenciled, appliquéd, or embroidered designs.

Valances have a lowering effect on room and window height. This can be partly overcome by modifying the width and the position from which they are hung. Ordinarily, valances are hung from the top of the casing and are approximately one-sixth of the length of the side draperies, or an average of 8, 12, or 15 inches. Greater height can be given in extreme cases by placing the valance up on the wall or so that it just covers the casing, or by hanging it in its normal position and reducing the width to a mere ruffle (figs. 6 and 17), or by introducing different shaped arrangements. A wrought-iron rod (fig. 4),

a painted pole (fig. 8), or a cornice board decorated to harmonize with the draperies, is often substituted for the narrow valance.

DRAW CURTAINS

Draw curtains, or traverse curtains as they are sometimes called, were primarily intended as a substitute for window shades, but they have come to have a wider use. In some decorative plans they are used alone at windows (figs. 5, 10, and 13); in others, they are combined with glass curtains and when pulled back form side draperies. Sometimes in rather elaborate window treatments they are an extra set



FIGURE 8.—Gaily colored chintzes are always appropriate in the colonial bedroom. The painted wooden pole and rings add interest and assist in carrying out the color scheme.

Their durability depends upon resistance to cracking and breaking, the success with which they may be cleaned, and the effect of sunlight on fabric and color.

A commercial shade may be used; or linen, glazed chintz, Austrian cloth, or oilecloth may be substituted on the roller for the usual material. (Fig. 9.) The three general types of commercial shades are Holland, painted cloth, and pyroxylin impregnated. All of these are made with a foundation of cotton fabric, either muslin or cambric. Holland cloth is prepared by filling the dyed cotton fabric with a heavy sizing mixture and then passing it between friction rolls to give

of curtains hung between side draperies and glass curtains and are drawn together only at night. Occasionally glass curtains are arranged to draw, as in Figure 4; but for draw curtains heavier fabrics such as cretonne, casement cloth, mohair, linen, silk, and rayon are preferable. Draw curtains may reach the lower line of the apron or the floor, but in deep-set windows they should extend only to the sill.

SHADES

Shades serve to exclude glare in daytime, maintain privacy at night, and give decorative value to windows. They should be chosen for their opaqueness, durability, and color.

it a smooth, glossy appearance. Such shades are available in different grades that vary in quality of both foundation cloth and finish. Painted shades are made by applying a mixture of sizing and either water-color or oil paint to the fabric base. In some of the better qualities the sizing mixture is applied first and an oil paint put on as a top coat. In a "tint" cloth, cambric is the usual foundation, and just enough paint is applied to tint the material. This type is often called the translucent cambric shade. A pyroxylin shade has a muslin base that has been impregnated with a substance known as pyroxylin, which hardens when dry and makes the fabric waterproof.

As there are so many qualities available, it is well to purchase shades from a merchant who can give samples for testing. By rub-

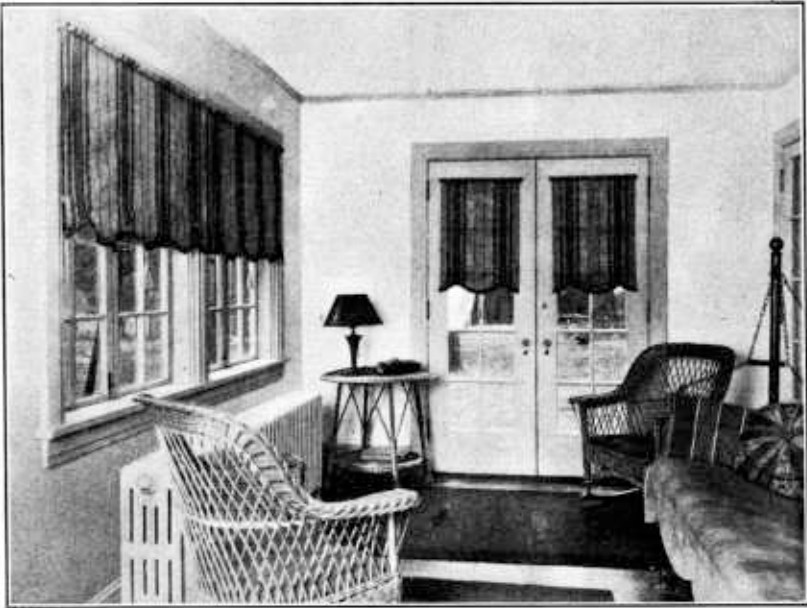


FIGURE 9.—Awning cloth shades for the sun room

bing a piece of fabric between the hands and holding it before a light where any breaks or splits can be seen, wearing quality can be judged somewhat. A good shade should withstand pinholing, cracking, and breaking when folded or in use. The fabric should be evenly woven and free from imperfections, and the entire length of every shade should be examined carefully before purchase. If shades are not cleanable, they must soon be discarded. A simple test is to place a sample flat on a table and scrub it with warm suds. Resistance to sunlight may be tested to a slight extent by exposing a sample at a window for a week or 10 days. A fabric that shows signs of burning or fading in this time is an inferior quality and a poor buy.

The selection of the roller is also important. One at least an inch in diameter is usually the most satisfactory. Every shade should roll and unroll easily. The spring in the roller should be strong enough to withstand ordinary usage and be adjustable for the tension

required. It should catch readily at every turn of the roller and release easily when pulled.

Shades should harmonize with the color and general style of the house and should give a uniform appearance from the exterior, except perhaps in the sun room. On the interior, the shades should blend unobtrusively with the window casing. Duplex shades with a different color on each side eliminate the necessity of having them uniformly colored in all rooms. Those with dark color on one side are preferable for bedrooms because they transmit less light than those of light color. If desired combinations are not obtainable in duplex shades, two may be used, the decorative one on the inside and the plain one next to the window, to keep the effect uniform from outside.



FIGURE 10.—Unbleached lawn draw curtains with a colorful border at a hall casement window

CURTAINS FOR SPECIAL TYPES OF WINDOWS

GROUP AND BAY WINDOWS

Modern architecture uses groups of two, three, or more windows. Appropriately curtained, these are a decorative asset to any room. Group and bay windows are interesting in themselves and should be curtained in the simplest possible manner. Drawcurtains in lovely textures make a dignified and charming treatment. If more color or a more elaborate arrangement is desired, a valance with side draperies may be used with glass or draw curtains. Group windows separated only by the casing are usually curtained as a single unit. Side draperies alone may be hung at either end of the group or they may be combined with a continuous valance.

When the lowering effect of such a valance is undesirable, a painted pole, a wrought-iron rod, or a cornice board may be substituted. In groups of several windows, as in the sun room, side draperies may be hung over the mullions which separate the windows. (Fig. 14.) Too many vertical lines may disturb the proportions of the room and this treatment must be used cautiously.

Windows placed close together yet separated by wall space also may be treated as one unit if that space is a mere strip. When this treatment is used, the drapery material must blend closely with the wall paper, so that the large mass needed to cover the wall space will not disturb the balance of the room. A mirror, a small table and

a lamp, or a vase of flowers may be placed between the windows to form a group when they are too far apart to be treated as a single unit.

CASEMENT WINDOWS

Draw curtains are especially appropriate for casement windows, with or without side draperies and valances. (Figs. 4 and 10.) If the casement opens in, the valance must be placed high enough on the wall so that the window, as it swings in, just clears the edge of the valance.

Glass curtains are generally unnecessary on casement windows unless the outlook is unpleasant. If used on casements opening in, the curtains may be shirred over a rod at the top and bottom of the frame, or hung with rings at the top, so that they swing with the window. Glass curtains are not desirable on windows that open out, and if used they must be hung on the casing, since they would be ruined by the weather if attached to the window frame.

ARCHED WINDOWS, DOORS, AND SIDE LIGHTS

Arched windows are the most difficult of all to curtain. Shaped rods made to order are necessarily expensive, but some arched windows may be curtained without them. One way is to place screw eyes in the framework of the arch, 2 or 3 inches apart. The curtains are then shirred and run on a cord. A tape

is stitched to the back of the curtain to hold this fullness in place and to carry hooks that fit into the screw eyes. With this method, effects as in Figure 11 A, B, and C, may be obtained. Another and even simpler method is to ignore the arch and curtain it as a rectangular window with a valance that conceals the arch.

The curtaining for glass-paneled doors and side lights should be simple. Usually net, silk gauze, marquisette, or material of that type is shirred on rods at the top and bottom. For a more elaborate effect weighted fringe may be put on the bottom and the curtain allowed to hang loose. Natural-colored linen with insertions of filet or other heavy lace mounted on a roller is dignified and charming for a door panel in a formal city house.

Side lights, transoms, and fanlights should be curtained to carry out the same scheme used on the door. The side lights should duplicate it exactly. The transom should be covered by the same material drawn on rods top and bottom, regardless of the way the door curtain is hung. A fanlight is curtained like an arch. (Fig. 11, A or B.)

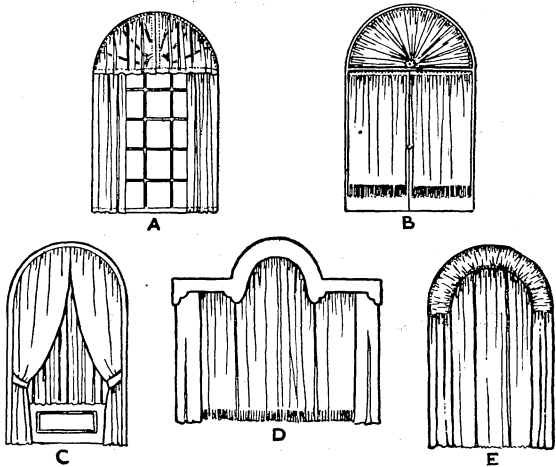


FIGURE 11.—Curtains for arched windows. A and B, suitable treatments for the fanlight over doors or windows. The short curtain in A is shaped at the top to match the curve of the window. The fan in B is made from a straight piece shirred to fit the arch, drawn in tightly at the center, and finished with a rosette of the material. C and E, elaborate curtains for which curved rods are almost necessary. D, a curtained Palladian window

On French doors between living rooms the same fabric used in glass curtains at the windows may be Shirred at the top and bottom on small brass rods and tightly stretched over the glass so that the curtains fall in well-defined plaits, or it may be allowed to hang loose at the lower edge like a curtain. If there are no glass curtains, net, gauze, case-ment cloth, pongee, or similar fabrics may be used.



FIGURE 12.—Floor-length side draperies with a fitted valance and ecru marquisette glass curtains, for the large living room

French doors that lead into sleeping rooms must be screened more completely. Sheer curtains may be mounted on either or both sides of the door with, if need be, a plain or decorative shade underneath.

CURTAINS FOR DIFFERENT ROOMS

Curtains for different rooms, like clothes for different occasions, are most successful when chosen to fit into a particular setting. Many people prefer the simplicity and economy of but one curtain at a

window and the same kind for all rooms. The slight loss in individuality is offset by the harmonious and unified appearance of the windows from both outside and inside. In country homes and small houses, colonial ruffled tie-back curtains or draw curtains are effective throughout the house.



FIGURE 13.—Double Dutch draw curtains break the lines of long narrow windows and allow light and ventilation through either sash

In some regions curtains are dispensed with during hot weather. Silks are rotted by the sun, and heavy draperies make rooms seem stuffy; but cretonnes, printed linens, glazed chintzes, and novelty cottons are suitable the year around. If winter draperies must be taken down, it seems inexcusable to leave the windows bare in summer

when curtains are especially useful in subduing light and keeping out dust. With simple furnishings, even cotton crêpe or gingham, will relieve the stark bareness of uncurtained windows. Or awning striped linen or flowered chintz mounted on rollers makes a decorative and serviceable window treatment for summer. (Figs. 9 and 16.)

LIVING ROOM

The living room is the place where family and friends gather. Since draperies and accessories are largely responsible for creating a restful, cheery, homelike atmosphere in this room, they should be dignified yet simple enough to make everybody feel at home. (Figs. 4, 5, 12, and 14.) Extreme and faddish window decorations are out of place in

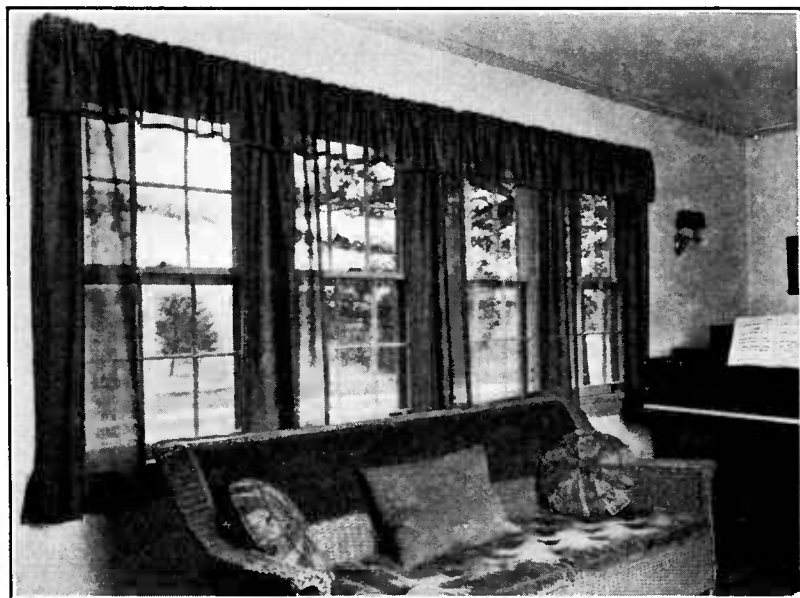


FIGURE 14.—Soft translucent fabric arranged in straight draperies and gathered valance makes this group of windows a decorative feature of the living room. Rather wide but inconspicuous stripes of two colors in the fabric emphasize the vertical lines and prevent the group of windows from appearing too broad

a room that reflects the interests and furnishes the background for so many people.

Warm colorful cretonnes and patterned fabrics are generally a good choice for the living room, but the design should have dignity. (Figs. 4 and 12.) Patterns with roses natural enough to pick and birds ready to burst into song grow tiresome when looked at month after month. Nor is the extreme formality of damasks, brocades, and tapestries appropriate in the average home. Deep-toned richly patterned cretonnes or hand-blocked linens with backgrounds to match the color of the walls, are far more pleasing, and there are innumerable designs that express individuality. Pronounced stripes are suitable though rather severe for the living room, but are sometimes useful in giving definite heightening or broadening effect. Although plain materials may border on the commonplace, they are sometimes

a wiser choice than highly figured fabrics. Portières should be of the same material as the side draperies or of plain material the same color or slightly darker than the walls. The fabric should be reversible, or the portières should be lined so that they will be equally pleasing from both sides.

DINING ROOM AND SUN ROOM

If the dining room connects with the living room a more spacious effect is gained in the small home by using the same kind of draperies in both rooms. Or, in order to give an atmosphere of freedom and gaiety that many enjoy in the dining room, animated designs may repeat the colors predominating in the living-room curtains.

If there is a breakfast room or a sun room, it may be even more gay and refreshing than the dining room. Colors there may be almost at their fullest intensity. Materials appropriate for the breakfast room or alcove are checked or striped gingham, English print, voile, dotted swiss, cretonne, or muslin banded with color. For the sun room particular care should be taken to select colors and fabrics that will not fade or be affected by the intense light. Strongly patterned cretonne and vivid awning stripes look well and are effective, but to avoid the unpleasant possibility of faded colors many people prefer to use natural-colored curtains.

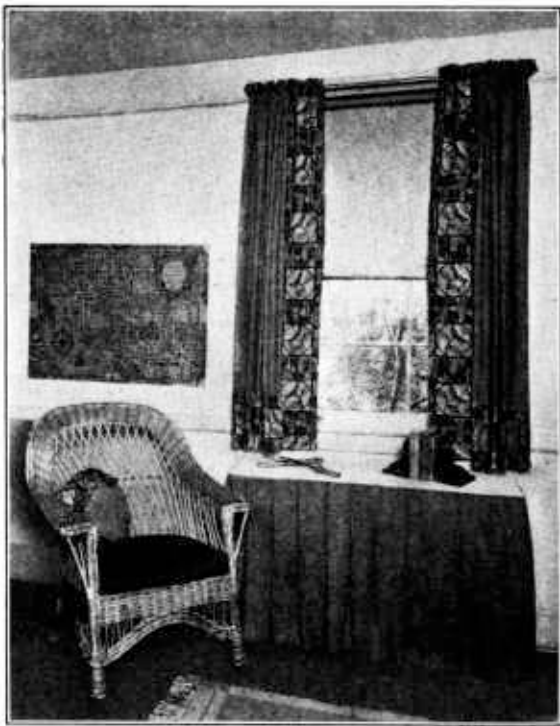


FIGURE 15.—Osnaburg dyed the boy's favorite color and banded with boldly patterned cretonne makes attractive and substantial hangings for his room

BEDROOMS

For inexpensive curtains in the bedroom, daintily colored, dotted swiss is attractive, and unbleached muslin bound, banded, or appliqué with color is always good. Appliqué or embroidery motifs may be taken from cretonne or from commercial transfer patterns, but they should be used with discretion to avoid a spotty effect. Unless the same kind of window treatment is used throughout the house, personal preferences should be consulted in selecting bedroom curtains.

Simple lines, rough textures, and decided colors appeal more to men and boys. (Fig. 15.) Floral motifs often seem feminine to them,

and they are more likely to be attracted by stripes, checks, or some of the modernistic geometric designs. Side draperies of osnaburg, monk's cloth, cotton homespun, rep, or hand-blocked linen combined with marquisette or theatrical-gauze glass curtains satisfy the masculine taste; and oftentimes draw curtains of plain-colored mohair or linen crash alone are sufficient.

The young girl's room should also express her individuality. If she is a hearty out-of-doors girl who enjoys the same things as her brother, she wants strong colors, straight lines, and vigorous patterns. But if she likes ruffles and dainty colors, she will prefer filmy curtains

of dotted swiss, or-gandie, voile, marquisette, or net. Curtains of these materials may be hung straight and used alone or with a valance and side draperies of cretonne, poplin, or glazed chintz. Instead of side draperies interesting color effects can be obtained by hanging two thin fabrics of different hue together. Thus blue hung over rose gives a mauve effect, and blue over yellow appears green.

Ruffled curtains are informal and particularly suitable in the bedroom. They may be used alone with tie-backs of the same fabric, combined with side draperies and a valance, or crossed in the middle. When



FIGURE 16.—Ruffled tie-back curtains of cream voile over a glazed chintz shade are suitable for a girl's room

hung over shades of glazed chintz they provide charming variety. (Fig. 16.) Cream color is generally best, though white curtains may be used with white woodwork. In any case, curtains and ruffles should match in color. Sometimes colored bindings which match figures in the curtains are effective.

The nursery needs plenty of sunlight and air. Sturdy, simple curtains with rather bright colors are best. English prints, gayly checked gingham, brightly colored Japanese crêpe, and appliquéd unbleached muslin offer many possibilities. Suggestions for decorative motifs may be taken from the child's favorite story book. Glass curtains may be omitted entirely, but because of the child's daytime nap some means of excluding light is necessary. Duplex shades, dark on one side, or lined draw curtains are satisfactory.

The adult's room should have dignity and repose. If occupied by two persons, an attempt to satisfy both should be made. This

often means a compromise toward something less personal. A man usually prefers dark polished wood to pastel painted furniture for his room. This implies that he would also enjoy substantial curtains more than he would pale colors and delicate fabrics. The India print in Figure 13 suggests the color scheme of red and blue for this room. The curtains are the same color as the background of the print, and the soft rich colors are repeated in the rugs.

KITCHEN

It is unnecessary to leave the kitchen windows uncurtained even though the view is especially pleasant, or the room is rather dark.

Side draperies of gingham, glass toweling, muslin, or some other durable material easy to launder, make the work room more livable. A valance, if used, should be reduced to a mere ruffle so that it will not interfere with ventilation. (Fig. 17.) If kitchen windows must have glass curtains, a thin material, banded with bright color, or appliquéd with a few motifs may be used and side draperies omitted. At the standard double-hung window, the so-called Dutch or double-sash curtains shirred on rods are practical and make it possible to regulate ventilation easily.



FIGURE 17.—Kitchen curtains of unbleached muslin and checked gingham. The valance reduced to a double ruffle permits ventilation at the top of the window

METHODS OF MAKING AND HANGING CURTAINS

An accurate though quickly made drawing of the window is the greatest help in deciding which of a number of curtain arrangements to choose, and it is practically a necessity in calculating the exact quantity of material to buy.

Use a yardstick or ruler for taking measurements; a tapeline may stretch and cause inaccuracies. As the measurements are taken, write them down and make a drawing of the window to scale. In making this drawing, if 1 inch is used for each foot, a window 72 by 36 inches would be drawn 6 by 3 inches. Make a number of tracings of this drawing and on them sketch in and study the lines for various

types of curtains. Illustrations of window treatments clipped from magazines and advertising circulars offer many suggestions. As a help in deciding which to choose, calculate the quantity of material needed. Write down the needed amounts, not forgetting allowance for shrinkage and for hems, on the same paper with the sketch and window measurements, so that all the information concerning each window is together. In calculating the quantity of a boldly patterned material, make sure that the patterns balance on both sides of the window. If two or more windows are to be curtained, thus calling for four or more curtain lengths, experiment with the goods while in the bolt so as to avoid waste. Often it will be found that though the first and second lengths will not match, the first and third will, with little loss.

TYPES OF CURTAIN RODS AND VALANCE BOARDS

Personal preference and the type of curtain determine the kind of curtain rod to choose. Solid round rods that fit into sockets screwed

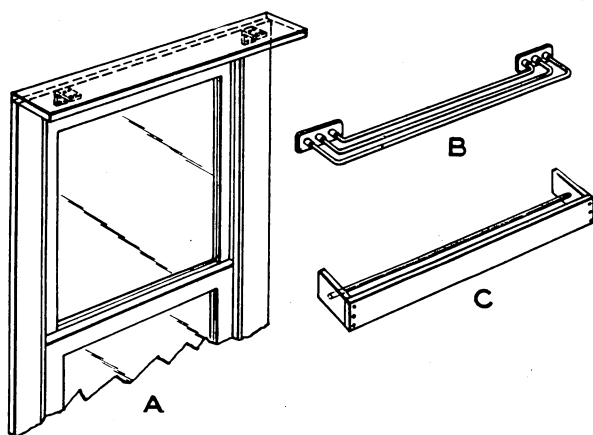


FIGURE 18.—Fixtures for hanging overdraperies: A and C, types of valance boards; B, a triple rod bracket for draperies, glass curtains, and gathered valance

to the inner side of the casings are best for glass curtains that are hung with draw curtains, side draperies, and a valance. But if glass curtains are used alone and cover the casing, flat curved or round rods may be chosen. When the windows are unusually wide, the rod may need a support to keep it from sagging.

Flat or round rods with extension ends may be used when glass curtains, side draperies, and a valance are hung at the same window. (Fig. 18, B.) Casings should be wide enough to fit easily over the rod. Rings, hooks, or pin attachments may be used instead of casings to suspend the curtain from the rod and are essential when the curtains are plaited.

Improvements in rods are made from year to year, and styles in curtains change. Before purchasing rods it would be advisable to see the newest kinds on the market, compare the relative merits of all types, and then choose the one that best meets the requirements of the particular window treatment desired.

Sometimes a decorative pole and rings sewed to the top of the curtain are substituted for the valance. (Figs. 4 and 8.) These may assist in carrying out the color scheme and are effective with cretonnes, hand-blocked linen, or striped novelties.

All types of valances, except possibly the shirred valance, hang better when supported by a valance board. The simplest form is a wooden shelf, 3 or 4 inches deep and $\frac{1}{2}$ inch thick, which rests on the top of the window casing. Such a valance board may be nailed

or screwed into place, or if there is no ledge at the top of the window, it may be held in place by a pair of angle irons. (Fig. 18, A.)

A second type of valance board (fig. 18, C) is 4 to 5 inches wide, with a piece 3 inches long nailed at right angles to each end. A rod for the side draperies may be put inside the 3-inch returns. The board is held in place by screw eyes in the end pieces which catch into hooks in the extreme outer part of the window casing. This type is preferable for a fitted valance, and is called a cornice board when decorated or made from a decorative molding and substituted for a valance.

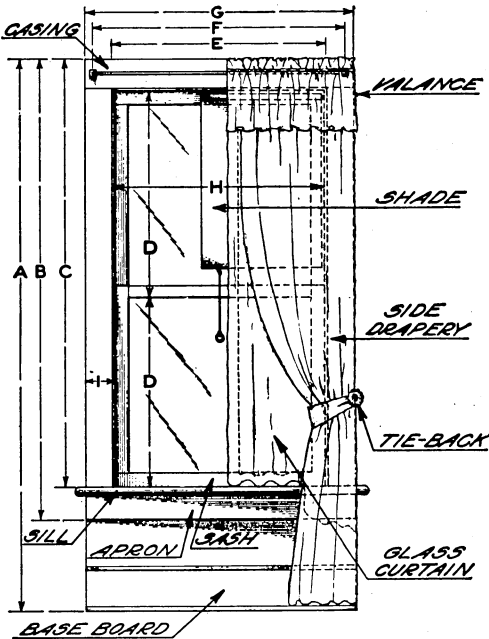


FIGURE 19.—Double-hung window drawn to scale, showing the lines on which measurements for different types of curtains should be made: A, side draperies in a formal room; B, side draperies and draw curtains for less formal effect; C, glass curtains and draw curtains; D, draw curtains and preferred length for glass curtains; E, width for glass curtains and draw curtains when the length is measured on D; F, usual length of rod; G, width used for valances and all curtains hung outside the casing; H, shade hung inside the casing; I, face of the casing

tend to the lower edge or the apron. When hung under side draperies, they need not cover the entire window casing. In that case the width may be measured on line F, and they may extend only to the sill. Sometimes they are hung entirely within the casing. Then the width is taken on line E, and they must necessarily end at the sill.

Hems $1\frac{1}{2}$ to 2 inches wide on the inside and lower edges and $\frac{1}{4}$ inch wide on the outside edges are in good proportion for glass and draw curtains. Handkerchief hems, which derive their name from being made an equal width on all four sides of a curtain, are used occasionally to add to the decorative effect when there are no overdraperies. When either glass or draw curtains are used alone, a heading at

GLASS CURTAINS AND DRAW CURTAINS

CALCULATING MATERIAL NEEDED

Measure for the width of glass curtains on the trim nearest the glass (fig. 19, line H) and on line D for their length. They should be just long enough to escape the sill. If they are to be hung without overdraperies and the casing is not attractive, take the measurements on lines G and B. For double Dutch curtains measure on line D; the measurement for the top curtain is to the bottom of the meeting rail, and for the lower one from the top of the meeting rail to the sill.

Draw curtains may replace side draperies or they may be used in combination with them. If used alone, measurements should be taken as for side draperies; the width is taken on line G so as to cover the entire casing and draw curtains usually extend

the top makes a neater appearance, and 2 inches must be allowed for it. If side draperies or a valance is used, this allowance is omitted and only $\frac{1}{4}$ of an inch is added for the casing. French headings (page 23) used on draw curtains require an extra 3 to 6 inches. These headings are made double and are $1\frac{1}{2}$ to 3 inches wide when finished. An additional allowance of 2 inches or more should be made for shrinkage in cotton fabrics. A common rule is to add 9 inches to the desired length of the finished curtain. This gives sufficient material for shrinkage, hems, and heading.

For example, here is the way to go about calculating the yardage needed to curtain one window:

	Inches
Window, height (fig. 19, line D)-----	72
Window, width (fig. 1,9 line H)-----	31
<hr/>	
For 100 per cent fullness:	
Two lengths 36-inch material-----	144
Double hem on bottom, $1\frac{1}{2}$ inches deep (3 inches each)-----	6
Heading and casing ($3\frac{1}{4}$ inches each)-----	$7\frac{1}{2}$
Shrinkage, 2 or more inches-----	4
<hr/>	
Total-----	$161\frac{1}{2}$ ($4\frac{1}{2}$ yards)

MAKING GLASS AND DRAW CURTAINS

Measure and check each curtain length before cutting into the material. If the weave permits, draw a thread and follow this line in cutting. Trim off all selvages, and put in side hems first, then top and bottom hems. Make all turnings the width of the hem so that raw edges will not show when light shines through. (Fig. 20.) If the material has figures in it, match them up in all the thicknesses if possible. Turn the allowance for shrinkage into the bottom hem unless it looks too bulky; or take it in as a tuck just below the casing if the curtain is to be shirred on a rod; or turn it into the French heading (p. 23). In the latter case, all the heading must be taken out when the curtain is let down. Irregularities in length can sometimes be corrected by taking an inconspicuous tuck at the top or by moving the rings, but it is far better to make curtains so accurately that they will need no such adjustment. Hems put in by hand do not draw and they look better than those stitched by machine.

Weighted tape tacked in the bottom hem, tends to prevent curtains from blowing out open windows and makes them hang in more even folds. Fringe is a popular finish for glass curtains and may be used instead of weights. It may be placed on the edge of the curtain, but a more desirable plan from the standpoint of wear and beauty is to set it full depth up on the curtain.

To make the ruffles $2\frac{1}{2}$ to 4 inches wide used on colonial tie-back curtains (fig. 16), cut and join strips of material until there is one and one-third times the total length and width of the curtain. Finish the ruffles with a narrow hem made with the narrowest hemmer attachment, a machine-picoted edge, or a narrow colored binding. Join the ruffle to the curtain with a French or a lapped seam. A diagram for drafting shaped tie-backs is shown in Figure 22. The length can be adjusted to the particular curtain, and the edge may be finished with a ruffle or braid. Instead of tie-backs, rosettes, bows, or bands may be used.

FRENCH HEADINGS AND BOX PLAITS

French headings, sometimes called pinch plaits, are grouped plaits and are attractive in almost all materials. (Fig. 21.) They form well-spaced folds in the fabric as it hangs and give a professional touch to glass curtains, draw curtains, valances, and side draperies.

For a French heading in draw curtains fold a double hem according to Figure 20. If the material is very soft a piece of Holland cloth or crinoline the exact width of the hem folded into the top hem gives the necessary stiffness. Measure the width of the hemmed curtain. From this measurement deduct the number of inches to be covered by the curtain when hung (one-half the width of the window), plus the distance from the curve of the rod to the wall, plus $1\frac{1}{2}$ inches for the curve and one-half inch for a lap in the middle. For example, if the material measures 34 inches after all edges are finished and is to cover a space of 15 inches, and if the distance from the straight portion of the rod back to the wall is 3 inches, subtract 15 inches plus 5 inches, or 20 inches, from 34 inches. The remainder, 14 inches, should be equally divided into the plaits. (Fig. 21.) One group must be placed $1\frac{1}{2}$ to 2 inches from the inside edge of the curtain and another at the point where the rod curves. The others may be evenly spaced between these two. The groups may be from 3 to 5 inches apart. In the case described, three groups of plaits, with about $4\frac{1}{2}$ inches for each, will distribute the fullness and make the curtain fall into attractive folds.

Having located the position for each plait, pin, baste, and stitch it down 4 to 6 inches from the top, depending on the weight of the material. (Fig. 21.) Divide each wide plait into three small ones and sew them down tightly about 3 inches from the top with strong thread of matching color. In heavy materials it is difficult to divide the wide plait into smaller ones, and another method is preferable. Locate the position of each plait. Divide the entire space into thirds and mark with pins. Thus if 6 inches is allowed for each group, the pins will be 2 inches apart. Turn to the wrong side, and fold the material along each line of pins so that there are four folds. With

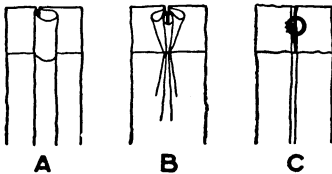


FIGURE 21.—One method of making a French plait. A, first large tuck; B, tuck divided into three parts pinched in, and sewed down; C, ring sewed to back ready for hanging

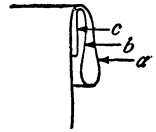


FIGURE 20.—Method of turning curtain hems: a, single turn the depth of the hem; b, the turn under the full depth of the hem; c, allowance for shrinkage

a heavy linen thread catch the second and third folds together about 2 inches from the top. Starting at the top, sew the first and fourth folds together for about 6 inches. This gives the same effect as is obtained in thin materials when the first method is used. Sew rings to the back of each plait near the top so that the bottom of the curtain will hang exactly to the line intended and so that the rings will not show at the top.

If box plaits are desired, after making the first wide plait for a French heading flatten the wide plait out instead of pinching it into several small ones. Catch each box plait down across the back.

MOUNTING DRAW CURTAINS

The equipment needed for draw curtains is a smooth round or flat rod that fits securely into a socket at each end, rings large enough to slide easily on the rod, a single and double pulley, curtain cord enough to cross the width of the window twice and to leave ends long enough to be reached, and a pair of weights for the ends of the cord. (Fig. 23.)

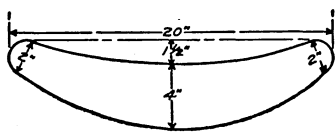


FIGURE 22.—Draft for a shaped tie-back

The types of pulleys, rings, and rods change from year to year, and some kinds are more suitable to one fabric than another. Before mounting, the fullness in the curtain is sewed into plaits so that the space will just be filled. There are two methods of attaching the curtain to the rod. For lightweight glass curtains sew rings to the back of each plait near the top (fig. 21, C) or at intervals of 4 inches and about 1 inch from the outer edge. Although the rod must be taken down each time the curtains are laundered, it is not difficult to manage as the curtains are not bulky. For heavy side-drapery materials such as terry cloth, monk's cloth, or velour, French heading hooks instead of rings may be sewed to the back of each plait.

The manner in which the curtain is attached to the rod does not affect the method of threading the rings. To thread up a curtain that has the rings sewed to it, place the rod and curtain on the table so that the rod is on top. Slip all the rings but one at each outer edge on to the rod. Clamp the pulleys close to the end, leaving just room enough for the end rings and for the rod to fit into the socket. Pull the two center rings (fig. 23, *b* and *c*) to the exact center of

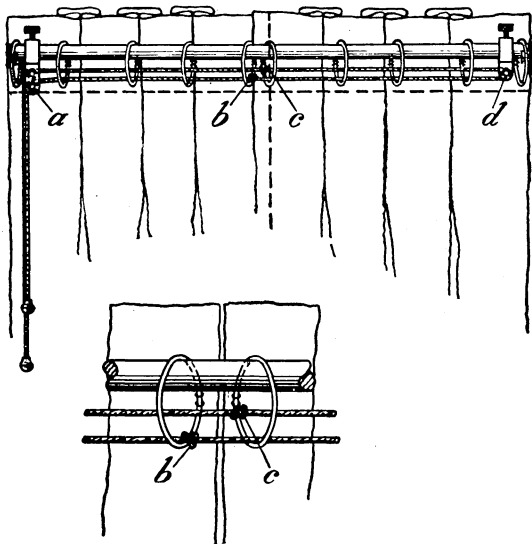


FIGURE 23.—Method of threading a draw curtain: Thread cord through pulley *a*, knot in center ring *b*, thread through single pulley *d*, and knot in center ring *c* before returning it to double pulley *a*

the rod so that the curtains lap about a half inch. Thread one end of the cord through one side of the double pulley (fig. 23, *a*), run through the rings, and knot firmly at *b*. Then thread the cord through the rest of the rings, through the single pulley, and back through the same rings to *c*, and knot again. From *c* thread the cord through the remaining rings to *a* and through the double pulley. Cut the cord that was last knotted at *c* a foot longer than the other and attach a weight to each end. Slip the two remaining rings on to the rod and fasten it in the sockets.

For a curtain with the French heading hooks, the method of threading the rings is exactly the same. After the rod and rings are in place the curtain is hooked on. The curtains are opened or closed by pulling the shorter end of the cord.

SIDE DRAPERIES

CALCULATING MATERIAL NEEDED

The finished width of side draperies is calculated on line G, Figure 19. Side draperies should cover the casing and extend to the edge of the glass at least, and in short wide windows they may cover a part of the glass. The average window requires a piece of material 36 inches wide for each side-drapery length, although 50-inch material cut in half and finished with extension hems will oftentimes be wide enough. Draperies that are skimpy are not attractive. The length may be to the apron (line B, fig. 19) or to the floor (line A) for formal effects. The addition of 9 inches to the exact length allows 3 inches for a hem at the bottom and 6 inches for a heading at the top. Variations are possible and more accurate calculation for curtains for special arrangements is advisable. For instance, if the draperies are to be unlined, allow for a 2-inch or a 3-inch hem on the bottom and a 1-inch hem on the sides; if lined, allow for a 1½-inch turn on all sides. For French headings, or pinch plaits, 6 to 16 inches is allowed in side draperies. Six inches is the usual allowance on cretonne, poplin, and other materials of medium weight and is also correct for an ordinary casing and heading.

MAKING SIDE DRAPERIES

Use the same care and accuracy in cutting side draperies as glass curtains. Draperies are made unlined, lined, or interlined. It is often economy to line side draperies to protect the fabric from strong light, dampness, and dust. Linings also make the curtains hang better and the pattern show up more clearly. Sateen or unbleached muslin is used for lining and canton flannel for interlining.

UNLINED SIDE DRAPERIES

Trim off the selvage of the material or clip it at intervals of 3 or 4 inches. Turn a hem of 1½ inches on each side and a 2 or 3 inch hem at the bottom. If there is no right or wrong side and there is to be a band or border around the curtain, the hem may be turned to the right side and the braid or band placed over the raw edge of the fabric. Frequently this type of curtain is finished with an extension hem of contrasting material.

If there is to be no valance, fold the top into a double hem 1½ inches or wider. To take up the fullness, fold the top into French or box plaits and sew rings on the back to slide over a rod, or run in two rows of stitching to form a casing for the rod. If a valance is to be used, sew rings to the top of the curtain or make a casing without a heading for the rod.

INTERLINED AND LINED DRAPERIES

Velour, velvet, tapestry, and many other heavy fabrics require both an interlining and a lining. Remove the selvage or snip it at intervals. Spread the outer fabric right side down on the table.

Turn all four edges the width of their respective hems, miter the corners, pin, and catstitch the hems down with a long stitch. Fasten the fabric securely to the working surface and spread the interlining of single-faced canton flannel over it smoothly. Cut the canton flannel one-half inch smaller than the outside material at the top and side and an inch shorter at the bottom. The edges of the interlining are not to be turned.

Fold back the interlining lengthwise upon itself exactly along the center. With a linen thread tack the interlining loosely to the drapery fabric by taking in it stitches 5 or 6 inches apart that do not show on the right side, and catch the interlining as shown in Figure 24. The thread must lie very loosely between the stitches. If it is drawn tightly the draperies will not hang smoothly.

The number of rows of tacking is governed by the width of the material. If the material is 36 inches wide, fold it on each side of the center so that the width is divided into fourths, and repeat the tacking down these folds. This makes three lengthwise rows of tacking in all. Fifty-two-inch material requires two rows of tacking each side

of the center, or a total of five rows.

Next smooth out the edges of the interlining and catch them to the drapery material with long stitches across the top and sides. Leave the bottom loose. Lay the lining in position and tack it to the interlining in the same way that the latter was tacked to the drapery fabric. Turn the edges under and hem or slip-stitch them to the drapery material except across the bottom, which is hemmed separately and left free. The sides may be tacked at intervals of 6

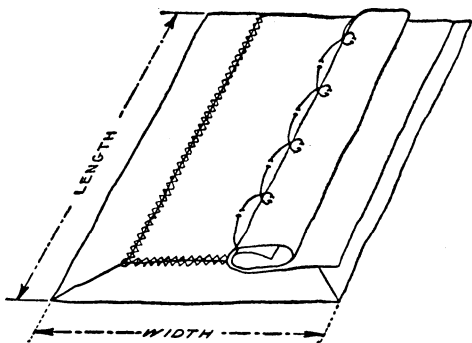


FIGURE 24.—Construction of lined and interlined draperies. The hem is catstitched down and the lining and interlining tacked by a loose stitch to the drapery material.

inches instead of being held tightly if the material draws. Braid or ruching sewed on the edge of the drapery should be eased on, as it will shrink more in cleaning or laundering and may cause the curtains to draw. Finish the top with a casing or with rings that slide on a rod. Sew a small brass ring to the back of the outer edge a few inches above the bottom of the drapery, to hook into a screw eye on the window casing to hold the drapery in place. Weighted tape, braid, or coat weights may be tacked into the bottom hem to make the draperies hang straight and keep them in position.

Fabrics of medium weight, such as cretonne, linen, and poplin, need no interlining, but they wear longer and hang better if lined. The method given for interlined draperies may be used by simply omitting the interlining. When a shorter method than this is necessary, trim off all selvages, cut the lining so that it will lie inside the drapery one-half inch on all edges except at the bottom. Hem the bottom of the drapery and lining separately. Then lay them together so that the lining is one-half inch above the drapery at the bottom. Turn the

side hems of the drapery over the lining one-half inch, pin carefully, turn under raw edges, baste, and slip-stitch the side hems, and the top casing, but leave the bottom free.

VALANCES

CALCULATING MATERIAL NEEDED

The basic measurement for the length of the valance is taken across the top of the window on line G, Figure 19, and the depth is approximately one-sixth the length of the side draperies. To this depth the hem, heading, and casing allowances are added. Two times the basic measurement (line G) is used for a plaited valance, and one and one-half times line G for a gathered type. The length of line G plus a 3-inch return on each end is sufficient for a fitted valance. (Fig. 25, A and B.)

With the exception of the straight gathered kind, valances are always lined and in many cases interlined. Buckram or canvas is the foundation material for fitted valances, and they are interlined with canton flannel to keep the light from showing the pores of the buckram and to make the effect a little less stiff. All valances, except the fitted, may be hung on separate rods with extension ends or hooked on to the rod that carries the side draperies. As a rule, separate valances should not be run on the same rod with the side draperies. Fitted or plaited valances hang and look better if they are tacked or snapped on to valance boards.

MAKING VALANCES

GATHERED VALANCES

Cut off the necessary length of material, and in the sides put a hem the same width as that on the outer edges of the side draperies. Turn and sew a 1½-inch hem in the lower edge, and fold the 6 inches at the top into a double hem and sew it down. Run in another parallel row of stitching to form a casing for the rod. Or instead of running the valance on a rod, three or four cable cords may be run in to form shirring and the valance hung from the rod by rings. Another variation is to stitch a heading and casing into both the top and bottom of the valance and run rods in each. Valances of scrim or net that accompany colonial tie-back curtains may have the heading turned and stitched in one with the curtain so that they may both be run on the same rod and have their fullness evenly adjusted.

FITTED VALANCES

Measure off the extreme width of the window on a heavy piece of paper. Fold it in the middle and draw one-half of the pattern for the valance. Several designs that may be used are shown in Figure 25. Cut this out with a 3-inch allowance on each end to extend back to the wall. Unfold, fit it into place, and study the proportions of the valance to be sure they are in harmony with other parts of the window treatment and that the 3-inch allowance is sufficient. Make any changes necessary in the pattern, then pin it to buckram, and cut without a seam allowance. Use the buckram as a pattern, and from this cut out the canton-flannel interlining, allowing a 2-inch extension on all sides. Turn the 2-inch allowance over the edge of the buckram,

slash where necessary to make it lie smoothly, pin, and tack into place. Spread the drapery fabric smoothly on a table with the right side down. Place the flannel-covered side of the buckram next to the wrong side of the fabric and pin the two together. If the drapery material is figured, see that the motifs come in the right place. Cut the drapery fabric, and again allow 2 inches for hems. Turn this allowance over the edge of the buckram, and clip when necessary to make it fit smoothly around the curved edges. Pin and sew to the buckram with long catstitches. Sew on braid or any other trimming.

A strip sewed to the top of the valance is a convenient means of attaching it to the valance board. For this, use a piece of the lining material 8 inches wide and 2 inches longer than the length of the valance. Fold it in fourths lengthwise, so as to make the strip 2 inches wide. Turn 1 inch in at each end and sew the strip to the buckram side of the valance; this allows 1½ inches to extend beyond the edge.

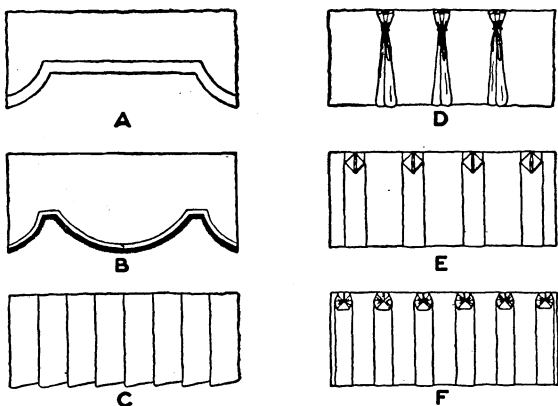


FIGURE 25.—Types of valances and headings. A and B, shaped valances; C, plaited valance; D, French plaits; E and F, variations of double box plaits

Cut out the valance lining, with a 1-inch allowance for seams. Turn this under; pin and slip-stitch it down on all sides. The valance is now ready to be attached to the valance board.

It may be nailed into place, or a tape with snap fasteners may be tacked to the board and the other half of the tape stitched to the band sewed to the top of the valance, so that the two snap together. Still

another method is to sew rings to the tape and catch them over tacks or hooks about 1½ inches apart near the upper edge of the board. Before the valance is put up, measure the exact width of the window off on the valance and bend back the ends or returns, but do not form a hard square crease.

SHADES

Although it is generally more satisfactory to have shades made by a shade specialist or to buy those carried in stock, it is sometimes necessary to make them at home if unusual types of shade cloth are desired.

Measure for a shade according to the place where it is to hang. It may overlap the casing; or if the casing is at least 2 inches deep, the shade may hang within it. The brackets may be mounted on the casing just outside the sash run and just above the sash-weight pulleys. When hung in this way shades do not interfere with curtains, and more attractive arrangements are possible. Shades hung to overlap the casing exclude more light and wear less on the edges. Brackets are then placed on the face of the casing.

All measurements must be accurately made. The finished-length measurement should be about 12 inches greater than the distance from the bottom of the top casing to the sill to allow for a hem and enough to wrap around the roller and give leeway in pulling up or down. For shades hung inside the casing, the roller must exactly fit between the casings. Thus for a window that measures 30 inches between the casings the roller measurement would also be 30 inches. But if the shade overlaps the casings the roller measurement must be 4 inches greater than the distance between, or 34 inches. In either case the shade cloth is about $1\frac{1}{2}$ inches less than the roller measurement.

When the material is exactly the right width the selvage need not be removed. If the cloth is too wide, such fabrics as glazed chintz and oilcloth may be cut the exact width and the edges left unfinished. Linen or unglazed cloth will ravel, and 2 inches must be allowed in the width for flat hems. On cloth that is too narrow, a lapped seam, with the edges left raw, will make the flattest joining. It may even be wise to have a shade maker sew the seams, for shades will not roll well if they are bulky.

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September 4, 1930

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